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*'You habla English?': An
Analysis of Hispanicisms and
their Spanish translation in
Orange is the New Black*

Contrastes lingüístico-culturales y de formación de palabras (ING-ESP)

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ABSTRACT

This case study is focused on the analysis of the translation of hispanicisms in the Netflix series *Orange is the new black* through the compilation of a number of extracted phrases and words. These examples were taken from each episode viewing them first in English and secondly in Spanish. Afterwards and in order to analyze them, such examples were classified in four different categories: phrases that have not undergone any changes, phrases with morphological and syntactic changes, with pragmatic and semantic changes and with 'drastic' changes; the first one being the largest. The main objective is to find if the Hispanic or Latin identity, which is very strong in the original version, is lost in the translation.

RESUMEN

El presente trabajo se centra en el análisis de la traducción de los hispanismos en la serie de Netflix *Orange is the new black* mediante la compilación de ciertas palabras y frases extraídas. Dichos ejemplos se extrajeron de cada episodio, realizando primero el visionado en inglés y después en castellano. Tras ello y con el fin de analizarlos, se clasificaron dichos ejemplos en cuatro categorías diferentes: frases que no han sufrido cambios, frases con cambios morfológicos y sintácticos, frases con cambios semánticos y pragmáticos y frases con cambios “drásticos”; siendo el primero el más numeroso. El principal objetivo es descubrir si la identidad hispana o latina, que es muy fuerte en la versión original, se pierde con la traducción.

Key words: audiovisual translation, hispanicisms, dubbing, borrowings, equivalence.

Palabras clave: traducción audiovisual, hispanismos, doblaje, préstamos, equivalencia.

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1. Introduction

1.1. Justification of the topic and objectives

Orange is the new black is a Netflix original series that takes place in a prison. This comedy-drama show is based on Piper Kerman's memoir: *Orange is the new black: my year in a women's prison* (2010). The series was premiered on July 11, 2013, and the fifth season was released on June 9, 2017 in the US. However, on the Netflix service in Spain we can only find the first four seasons dubbed into Spanish.

Orange is the new black's plot revolves in Litchfield Penitentiary, where Piper Chapman has been sentenced to 15 months of penalty for carrying a suitcase full of drugs 10 years earlier. In these penitentiary facilities, inmates are organized in bunks according to their race. There is a bunk for white people, another for black people and a third one for Hispanics. This last group is precisely the one we are going to focus the research on.

At the beginning, the Hispanic community does not have much importance, but when they get to run the kitchen around the end of the first season they start to be on the show more frequently. In the fourth season, more Hispanic inmates arrive at the facilities and this leads not only to the appearance of more hispanicisms, that is Spanish loanwords, when they are speaking in English, but also to more dialogues only in Spanish. Even though they are segregated in bunks, inmates share the common areas of the prison, the dining room or the yard for example, and in these areas they need to speak in English with the other inmates. Among them there are also some people that cannot speak Spanish because they were born in the US, so they usually speak English, and when this happens they tend to use numerous hispanicisms. This is the reason why this series was chosen for the topic of hispanicisms in English. It is a series in which a large Hispanic community appears, as we said before, integrated within English speakers, therefore, their speech is full of these Spanish-induced units.

There is research on the appearance of a second language and the way this phenomenon is treated, but we have found little research on the translation of hispanicisms. This lack of studies

that address the topic aforementioned motivates us to carry out this analysis. One of the objectives is to find if there is a tendency in the translation, in other words, if the translation of hispanicisms is the same in each case or not. Also, observing this phenomenon will let us find if the Hispanic identity, which is very strong in the original version, is lost in the translation. And if this is confirmed, we could also ponder about the performance of the translation and the way it reaches the viewers of the series.

1.2. Sources and methodology

Prior to the start of the viewing and analysis of the series, we needed to understand some concepts which were crucial for this case study. Some examples are the concept of hispanicism or of equivalence, among others, which are all explained more widely in section 2. For this purpose, we have addressed several sources online and on paper, being this last format the most used, which can be consulted in section 6. This literature review was the core of the present case study; if the concepts are not clear, the analysis cannot be performed.

Viewing the series and gathering the data was the second step. For this case study, as we said on the section above, we have gathered the information from the series *Orange is the new black*, which can be viewed online on Netflix. After all the data was gathered, we classified it in four different charts, which include the number of the episode, the minute the phrase appears in, the original version and the translated one. Afterwards, we proceeded with the analysis of equivalence, which purpose is to determine the accuracy of the translation and the degree of functionality it has. This process is explained in detail in section 3.

Finally, findings are presented. In this section, the main objectives of this case study are discussed regarding if a solution for them has been found or not. Also, we present here new ideas of research and approaches that we have not been able to develop because we did not have enough time.

1.3. Justification of the structure

The present case study follows a logical structure that can be easily explained. As we aforementioned before, in order to understand the data we had to gather it was important to clarify the concepts. Therefore, the first information shown in this study is the literature review. When that was clear and before the analysis itself, it was necessary to make clear which was going to be the form of action. In other words, it was the time to explain how the analysis was going to be in detail. With those points clear, we could carry out the analysis. Finally, after that, findings are presented.

2. State of play

Before we start our analysis, we need to revise some concepts and definitions. One of them is the concept of Spanglish. There is a great variety of definitions that we can find for this word. Merriam-Webster Dictionary defines Spanglish as “Spanish marked by numerous borrowings from English”; Oxford Dictionary states that it is “a hybrid language combining words and idioms from both Spanish and English”; and Collins Dictionary describes it as “a variety of English heavily influenced by Spanish, commonly spoken in US communities”. We can see here three different definitions from different dictionaries and the three of them explain the concept in a different way: a variety of Spanish –in which Spanish is the main language–, a hybrid language –both languages are proportionately important–, and a variety of English –English is the main language. If we take a look at some researchers, their opinions are equally diverse. Fairclough (2003: 187) defines Spanglish as “the mixture of English and Spanish”, just as Acosta-Belén (1975: 151) did some years before: “non-defined mixture of Spanish and/or English”. In contrast, Lipsky (2004: 17) describes this concept as a “variety of Spanish that has absorbed a high number of Anglicisms”. This author argues that Spanglish is mainly used by bilingual speakers and that the main language in it is Spanish (Lipski 2004: 16-17). Other researchers, like Stavans, give a more philosophical or rhetorical denotation of this concept. Stavans (2003: 5) defines it as “the verbal encounter between Anglo and Hispano civilizations”. This definition implies the thought that there is a culture behind Spanglish as a language, but we will not discuss this issue here. We

can conclude from all of the above is that there is not a consensus over the definition of Spanglish. However, the idea of considering Spanglish a variety of Spanish that has imported a number of English-induced borrowings can help us in our research progression. Taking this into consideration, the objective of our present analysis is to examine Spanish loanwords in English, in which Spanglish is mostly excluded as Spanish is the main language.

We should also clarify another important concept which is also part of our study: borrowings. As Wohlgemuth (2009: 52) explained, the term *borrowing* is the most widely used for the concept we are discussing, despite its metaphorical connotations, and the same can be said about the term *loanword*. These metaphorical implications were explained by Haugen (1950: 211-212), who argued that it “was certainly absurd, since the borrowing takes place without the lender’s consent or even awareness” and also that they are not expected to “repay the loan”. But, as there is no better term for it yet, we will continue using the term *borrowing* in this analysis. Thereupon, we will understand the concept of *borrowing* following the definition that Haugen (1950: 212) proposed: “the attempted reproduction in one language of patterns previously found in another”.

Borrowings are found in bilingual situations and when languages are in contact, and the same happens with regards to language switching or codeswitching (González Cruz 2017: 332). This term, *codeswitching*, was first used by Haugen (1956: 40), who referred to it as the situations where “a bilingual introduces a completely unassimilated word from another language into his speech”. González Cruz (2017: 333) states that codeswitching implied, decades ago, the meaning of this concept being “a random mixing of languages indicating a speaker’s internal mental confusion”, but nowadays it is an important field in which studies and research are increasing. This new conceptualization can be seen in some of the most recent definitions of this term. Bonvillain (2008: 320) said that codeswitching happens when bilingual speakers talk because they “integrate linguistic material from both of their languages within the same discourse segment”. Therefore it is not random, it is planned, deliberated. Codeswitching captures “a skillful manipulation of two language systems for various communicative functions” (Bullock and Toribio 2009: 4).

In this case study we are going to analyze a specific type of borrowing: hispanicisms in English language. Collins Dictionary describes this concept as “a word or expression borrowed from Spanish or modelled on the form of a Spanish word or expression”. Now, the first issue we need to address is the fact that “there is a purely methodological decision of distinguishing between ‘immediate’ and ‘ultimate’ sources” (Algeo 1996: 13). In other words, specifically the words from Rodríguez González (1996: 4), there are “borrowings that have Spanish as the ‘close source’, although the ‘ultimate source’ might be in another language”. Here, we will take the wide meaning of hispanicisms; hence we will make no distinction between these two types of Spanish borrowings.

Another issue we should also address is why Spanish borrowings have entered the English language. Gooch (1996: 231) stated three different reasons to explain the existence of hispanicisms. The first reason is that “Spanish terms have come into certain semantic areas of English because of the need to express concepts which are specifically Hispanic or which have a special connection with the Hispanic world”. The second one is related to the Spanish empire in the sixteenth and seventeenth centuries, when “the military, naval, political and economic power of Spain naturally fostered the spread of Spanish words.” Lastly, he explains that “as the nascent United States spread south and westwards, the English-speaking settlers came into contact with vast Hispanic areas [...] and with many Spanish words.”

The aforementioned facts about hispanicisms regard their origin, an approach that can be very interesting from a morphological point of view. However, the approach to the study of hispanicisms we are going to perform is an analysis of equivalents in translation, which allows for further clarification on the term *equivalence*. Palumbo (2009: 42) defines it as “the relationship existing between a translation and the original text”, which is “a relationship of ‘sameness’ or ‘similarity’”. Thereof, when two texts are equivalent, or outlined as equivalent, we still need to answer three questions. The first one, is related to the “established level of equivalence”; the second one is which is “the definition of sameness or similarity”; and the third one is why “two texts can be said to be the same or similar” (Palumbo 2009: 42).

To answer the first question, related to the established level of equivalence, we need to refer to the linguistic approach of equivalence. Nida (1964: 166) distinguishes two levels: formal and dynamic. *Formal equivalence* is based on the message of the source language, on its content and form. In contrast, *dynamic equivalence* is based on the needs of the target language. Koller (1979: 168-191), however, makes a distinction among five levels: *formal equivalence*, which has the same connotations as Nida's formal equivalence; *denotative equivalence*, which refers to the extralinguistic content; *connotative equivalence*, based on lexical choices; *pragmatic equivalence*, related to the target reader; and *text-normative equivalence*, which involves text types.

It is also necessary to clarify the translation techniques that we are going to use in this case study. We will be following Vinay and Darbelnet's terminology (cited in Anthony Pym 1958/72: 55) for translation techniques. These authors encompassed seven different techniques: loan, calque, literal translation, transposition, modulation, correspondence and adaptation. We will now explain them one at a time. A *loan* is used in translation to "fill in a lexical gap or give local color" (Pym 2016: 23); thus this technique will not be of use in this research because loans are very similar to borrowings¹. *Calques* involve the literal translation of the elements of an expression (Palumbo 2009: 15). A *literal translation* is a word-for-word translation, only keeping in mind the rules of grammar. Vinay and Darbelnet (1958/72: 50) defined the technique of *transposition* as the phenomenon that takes place when "one part of the speech is replaced by another, without changing the meaning of the message", in other words, it is a "change of word class in the target text" (Palumbo 2009: 138). *Modulation* happens when the message is altered because the perspective has been changed (Vinay and Darbelnet 1958/72: 51). *Correspondence* is the way that Pym (2016) translated into English the French term *équivalence*, used by Vinay and Darbelnet (1958/72); Pym (2016: 23) argues that the term *equivalence* is wider in English than in French, and it could be confusing to use it to describe the proposed technique, which consists in making changes at the structural level and stylistically in order to not change the meaning. Lastly, an

¹ "The terms *loanword*, or simply *loan*, and *borrowing* are normally used as synonyms, although *borrowings* can refer to both the process and the result (Furiassi et al. 2012: 11)

adaptation is the process in which we find a situation in the source text that does not exist in the target culture, and we need to use an equivalent (Pym 2016: 27)

To sum up, in this case study we are going to analyze the equivalence in translation of the hispanicisms in English. In the following section, we will elaborate on the process we have followed.

3. Methodology

To carry out this analysis, the first stage was to view the complete series. It consists of five seasons, of which only four have been dubbed into Spanish. Each season has 13 episodes, except for season three that has 14, of 45 minutes each, except for finale season episodes which are an hour long. We viewed the episodes in English on a laptop and in Spanish on a tablet, both on Netflix. Whenever a hispanicism in the original version appeared, we annotated the lexical units together with some complementary information (episode, minute and character) and the text it is used in. Afterwards, we paused the episode in English and looked for the equivalent in the target version and noted it down too. This took a total of 65 hours. We find it important to highlight that this part of the process could not be done anywhere, but only at home. The reason behind this is the need of silence, of listening carefully to the speech and also the need of space for both the laptop and the tablet.

After gathering all the data, we created a chart, now electronically, where we included the examples we founded more interesting. That chart was arranged by the order of episodes. We can see below on Table 1 the model of the first chart we used:

EPISODE	MINUTE	CHARACTER	ENGLISH	SPANISH	COMMENTS

Table 1: first model of chart used for the data gathering.

The next step was to classify that chart into different categories. We founded to be the most relevant for the analysis of equivalence a distinction on the way they had been translated. Therefore, we created four categories that can be seen explained in detail below, which are, on

the first place, phrases and nouns that have undergone no changes from the original to the target version, examples that have undergone changes in a syntactic or morphological level, then pragmatic or semantic changes and lastly drastic changes. The final chart includes the following columns: episode, minute, English and Spanish.

This final chart also includes a first column which corresponds to the number we gave to each phrase in order to make it easier to identify it when writing the analysis. The columns of “character” and “comments” disappeared, both of them because in the cases where it was relevant it would be commented in the analysis. The second model was used to filter all the information collected in the first model, and it was made accessible to readers.

Once the classification was done, it was time for the analysis of the data. We printed the charts in order to visualize them more clearly and classified the examples in a sort of subcategories using a color code and notes. This ended up being more difficult than we had thought and it was unexpectedly painstaking. When we had it more or less re-classified, we were ready to draw a preliminary analysis (see section 4).

4. Analysis

The data of this case study can be found on Annexes 1, 2, 3 and 4. All the extracted information has been divided in four different categories. Annex 1 is the largest group of examples and corresponds to the hispanicisms in the original version which have not undergone any changes in the translation into Spanish. The second category, found in Annex 2, covers the examples that have undergone changes on a syntactic or morphological level; in other words, those hispanicisms that have had their structure changed, either on the lexical level or on the syntactic one. The chart on Annex 3 gathers the examples that have changed semantically or pragmatically, expressed in another way, those whose meaning or implication has been modified in the target version. The last chart of examples shows the ones that have undergone a drastic change. In this last category we have included hispanicisms that have disappeared in the target version or which meaning has changed completely.

As we said in the paragraph above, the largest group is the first one with 120 examples, composed of those phrases and words that have not undergone any changes in their translation. At first sight, we could think that this leads to a closer perspective of the Hispanic culture, but it is not always like that. In the translation into Spanish, as this is the main language, we lose the codeswitching that is in fact happening in the original version, leading therefore to a loss of identity.

This loss of identity can be exemplified clearly with the word *abuela*. It appears in the original version up to seven times (examples 18, 19, 41, 48, 67, 78 and 91) and once as *abuelita* (example 46), and it is always translated for the same word in Spanish. Let's have a look, for instance, to example 67.

67.	3x02	20:21	<i>Abuela</i> is too old and César's guaranteed to fuck up.	La abuela es demasiado mayor y César sabes que la cagará.
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Here we can see that the word *abuela* is obviously related to a specific person that the two people who are talking identify with that word as an important part of their lives. In the target version we can see that, of course it is related to someone, but the perception is not as strong as it is in the original. Maybe the use of this word has to do with the fact that the grandmother does not speak English, so they refer to her as *abuela*; or it could be just a habit, a sort of tradition. This second hypothesis gains strength when other words such as *mami* (examples 28, 86, 88 and 118), *tía* (examples 12, 29, 36, 37, 56 and 61), *papi* (examples 43, 60 and 96), *mamita* (example 39) or *hermano* (example 59) are also used. These words belong to the semantic field of family and have indeed an equivalent in English, yet the Hispanic characters still use them in Spanish. Once again, even though the translator kept the word, the identity is lost because these are words that we use in Spain and do not identify here as part of the Hispanic culture.

Still coping with the family topic, examples 35, 55 and 83, which can be seen below, show another way of losing identity.

35.	2x05	38:48	Bullshit, <i>mama</i> !	¡Put a mentira, mamá!
55.	2x13	38:16	Ay, <i>mama</i> , you didn't think this one through.	Ay, mamá, no lo has pensado bien.
83	2x13	38:16	Ay, <i>mama</i> , you didn't think this one through.	Ay, mamá, no lo has pensado bien.

The word *mama* here in English is automatically linked to a Hispanic person. For some reason, the translated version is *mamá*, even with the written accent. Not only is it not related to the Hispanic culture, but it is also shocking, surprising to find the word *mamá* when talking to someone who is not, indeed, your mother. Personally, I would have opted for *mamita*, which, in my opinion, sounds much more Hispanic.

However, in example 90, we find a word that works using this technique: *mija*.

90.	3x12	28:20	Okay, come on, <i>mija</i> .	Vale, vamos, <i>mija</i> .
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Mija is a contraction of *mi hija*, which is a translation of *my daughter* but can also be used to refer to any young girl. This term is related here in Spain to the Latin culture because it is not used here, as *abuela* is. Thus, the identity of the Hispanic community is kept.

Following the same line, many descriptive nouns can be found in this first chart *niña* (14), *chica* (16, 26, and 63), *nena* (17), *pendeja* (25, 106, 110 and 112), *latinas* (40), *tonta* (44 and 80), *puto* (69), *puta* (4, 53 and 54), *cundangos* (94), *cocolos* (97 and 98), *pana* (99), *cabrón* (107), *cholo* (108), *amigo* (115) and *estúpida* (119). All of these nouns qualify a person and have been translated literally. Bringing back the concept of identity, it can be seen here that in some examples the loss is relevant but in others the Hispanic identity is kept. Once again, words that are of common use in Spain cannot be mentally linked to another culture in an automatic fashion.

In such a way, nouns as *niña*, *chica*, *nena*, *tonta*, *cabrón* or *estúpida* do not work with a literal translation in this context. However, the same technique can be of use with nouns as *pendeja*, *puto*, *cundangos*, *cocolos*, *pana* or *cholo*. Even though the viewer might not know the meaning of some of these nouns, they can relate it to a culture different from theirs, although the same language is used.

The same idea can be taken into account with some other examples within this category. The notion here is that if the viewer does not understand the word or if it sounds exotic to them, a literal translation in this context will work and the character and their speech will be identified as someone who belongs to another culture, specifically the Hispanic culture. Let's take a glance at example 8:

8.	1x07	32:19	But if you get some <i>puta</i> pregnant, <i>te</i> <i>corto la pinga y te la</i> <i>meto por el culo.</i>	Pero si la dejas embarazada te corto la pinga y te la meto por el culo.
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In this example we find a whole phrase in Spanish within a speech in English in the original. Regardless to say that that cannot be done in the translated version into Spanish, however the decision to keep the word *pinga* and instead of changing it for a synonym that a Spanish viewer could recognize more easily, helps to maintain the Hispanic identity. The same happens in example 9, even inside the same semantic field, where the word *chichitas* appears and it is translated literally. Outside the semantic field but following the same idea as in example 8, we have example 85:

85.	3x10	20:33	He said it was all Michael. <i>El pendejito</i> <i>ese!</i> It was all him.	Me dijo que había sido Michael. ¡El pendejito ese! ¡Fue cosa suya!
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A Spanish speaker from Spain can recognize every word that appears in that middle phrase in this example, but the word *pendejito* sounds exotic and is related to Latin-American countries.

Moving on to another semantic field, in this first chart a number of terms related to *santería* can be found. *Oxford Dictionary* defines this term as “a pantheistic Afro-Cuban religious cult developed from the beliefs and customs of the Yoruba people and incorporating some elements of the Catholic religion”. In the series, the words *santera* (12, 15), *angelica* (13), *gris-gris* (13), *santería* (75) or *orishas* (76) appear. Such terms do not have an equivalent in English because they are part of a cult developed in Latin-America and the literal translation works here because, once again, they are exotic terms or words which a Spaniard would not know the meaning of.

Moving forward now to Annex 2, we can find here a chart that encompasses the extracted examples of hispanicisms that have undergone a syntactic or morphological change. In this category, there are 14 phrases that can be classified in different subcategories regarding the kind of specific change they have undergone.

Examples 1, 4 and 8 are all nouns or adjectives acting as nouns which are in their regular form in the original version, but have been modified in the Spanish version into diminutives:

1.	1x04	32:11	Oh, wow, <i>blanca</i> .	Venga ya, blanquita.
4.	1x10	17:11	Those are the breaks, <i>papa</i> .	Así son las cosas, papi.
8.	2x13	16:28	<i>Mama</i> , please.	Ay, mamita, por favor.

In these 3 examples, the translator decided to use the transposition technique and make a change in the category of these three words in order to make the speech closer to the speaker. Something similar happens in example 2, but the other way round:

2.	1x08	13:54	Here, had to haggle with <i>las negritas</i> , but I got it.	Toma, tuve que negociar con las negras, pero lo he conseguido.
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In my opinion, using the diminutive gives a softer image and the transposition here leads to a harsher perception of the community they are talking about.

Other examples have undergone changes because the usage is different in Latin-American countries and in Spain. In example 3 the word *novela* appears in the original version, and it is translated into Spanish for *telenovela*. These words are equivalent in both cultures. If the Spanish version would have been *novela*, it would have been understood even though it is not the term generally used here; however using its equivalent is a perfect choice. Another example where the hispanicism has been change because of its usage is example 11:

11.	3x13	13:07	And think of all that <i>potarro</i> tang I'm wasting.	Y piensa en el dulce olor a potorro que desperdicias.
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This example is in fact very curious because the word *potarro* does not appear with this meaning in any dictionary. Every dictionary we have looked up defines *potarro* as “European flying squid”, a description that is really far from the meaning it has here. In the translated version the word *potorro* is used. The *Diccionario de la Real Academia* defines this word as salt shaker. However, taking a quick look on Google we find the definition of female genitals, the sense we have here, in multiple entries. Even though these entries were not reliable, we can affirm that the common use of the word *potorro* is with the sense of female genitals. Within the same semantic field we find examples 5 and 11:

5.	1x12	17:08	I mean she's keeping the ghetto cleaner that a nun's <i>chocha</i> , mira.	Esa tiene el ghetto más limpio que el chocho de una monja.
11.	3x13	26:09	Except I got punch in the <i>chocha</i> .	Pues como un puñetazo en el chocho.

Unlike the previous example, the word *chocha* can be found with the meaning of feminine genitals in dictionaries, such as the *Diccionario de la Real Academia*, with the tag of colloquial and Cuban. This explains why the translator decided to change the word. Perhaps in this specific example, as the speaker was Spanish-speaking person's daughter of a Spanish speaker but did not speak Spanish, the translator thought that using a word that is of common use here in Spain would be better.

Another interesting example is number 13 of this chart. Here we can find an increase of register:

13.	4x02	20:22	What is your problem? <i>Tú ta pasao!</i>	¿Dé qué vas? ¡Te has pasado!
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Again another example of transposition. The contractions that the phrase has on the original version disappear on the translated one for no reason. Meaning does not change, but the perception of the message does.

The last subcategory of Annex 2 includes necessary changes in order to meet the standards of concordance. The hispanicism in example 3 was singular and appears in plural in the Spanish version and examples 10 and 14 were masculine and had to be feminine for agreement with the rest of the phrase.

On Annex 3, a number of 19 examples that have undergone pragmatic and semantic changes can be found. The phrases and words in this chart are difficult to classify due to their variety. Therefore, let's start from the beginning, namely, example 1:

1.	1x05	11:01	Ah! <i>Sucio!</i> Get your <i>caqui</i> fingers off me. <i>Dios mío!</i>	¡Ay! ¡Sucio! Aparta esos dedos llenos de
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				mierda. ¡Dios mío!
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Even though more than a single hispanicism can be found in this example, we are going to focus our attention on the word *caqui*. To understand the example, though, we need to look at *caqui fingers*, which has been translated into Spanish as *dedos llenos de mierda*. The context here is that a mother is talking to her little son. The phrase *caqui fingers* is way softer than the one on the Spanish version. Indeed, it is not what you expect a mother to tell her child. The same message is transmitted in both versions, but the perception is not the same in both languages.

Next examples include a descriptive noun in them (2, 3, 4 and 16). This type of words have already been discussed in the analysis of Annex 1, where there were no changes. However we can find some changes here in these four examples. The following examples (3, 4 and 16) have undergone changes due to fact that a Spanish speaker from Spain would not expect them in that determined context. Explained in other words, examples 3 and 4 change *mami* and *mama*, respectively, for *niña*, yet again due to the context since an older woman is talking to a younger one here. In example 16 the word *bebé* is changed for *cielo*, again because in a Spanish speech no one would expect a woman calling one another *baby* (literal translation for *bebé*). Example 2 is more interesting:

2.	1x05	25:28	Yo, Spanish <i>mamis</i> got something going on.	Las hispanas están tramando algo.
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This phrase is not used by a Hispanic woman but by a black woman. *Spanish mamis* is a closer approach than the translated version, we could even say that it is gentler. *Las hispanas* gives the thought of a collective you do not like, a group of people you do not want anything to do with. However I must say that I cannot find a better solution for this hispanicism and the one the translator opted for works quite well.

There are still some descriptive nouns that are interesting to discuss. In examples 5 and 6 we have the same hispanicism: *Mama Lourdes*; and in both of them it has been translated for *la abuela Lourdes*. The decision here to translate *mama* for *abuela* was accurate in my opinion, due to the usage in Spain. Last descriptive noun in this category is in example 14:

14.	3x05	16:57	Yeah, but this time there won't be an audience, so they won't get all, like, PC, and give it to that fat <i>mayate</i> so she don't get all sad.	Sí, pero esta vez no habrá público, no se pondrán políticamente correctos ni elegirán a esa maricones para que no se ponga triste.
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The *Diccionario de la Real Academia Española* gathers the word *mayate* as a Mexican word that means gay men but in Spain it is not used. Keeping an exotic term here would have not worked because you cannot know the meaning through the context. Therefore, the solution of *maricones* works perfectly.

Yet another interesting semantic field we can find in this category is cultural references. The challenge this type of translation problem implies is common grounds, which is why it is convenient to comment further. We will begin with example 7:

7.	1x13	25:55	She may have fed a <i>quinceañera</i> or two, but this will catch up with her soon enough.	Es posible que haya organizado un par de comuniones, pero esto pronto se le quedará grande.
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A Russian inmate and not a Hispanic one says this phrase and that could may be the reason for this change, even though I find adaptation not necessary in this case. *Quinceañera* parties do not exist in Spain but the cultural element is recognized because it has been mentioned and explained many times on TV or on the Internet. The introduction of the term *comuni3n*, a significant element of the Spanish catholic culture, is shocking. In Annex 1, example 71, the word *quinceañera* appeared and it was translated literally. This arises the question of why the translator here decided to adapt this term. Anyway, the problem here is not adaptation, since this technique works indeed in other examples like 11:

11.	3x01	4:36	We should just bring back all this <i>Cinco de Mayo</i> .	Deberíamos llevarnos estos chismes de fiestas mexicanas.
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Cinco de mayo is a Mexican festivity that commemorates the victory of the Mexican Army over the French Empire on 1862, a celebration that is not known in Spain. Adaptation here was necessary and *fiestas mexicanas* is accurate enough in the context. In example 17, however, *carnaval* has been changed for *feria*, applying once again the adaptation technique unsuccessfully because the referent is well known by the target culture.

Finally, in Annex 4 we can find the phrases and words that have undergone a drastic change in their translation. In this category, we have 13 examples with many solutions. In almost half of them there has been an omission of the hispanicism (2, 3, 4, 6, 7, 8. 9 and 11). Let us take a closer look to them:

2.	1x07	53:12	Fucking <i>Dios</i> .	A la mierda la puerta.
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The translator here opted for the modulation technique. The context here was an inmate that exited the stall where WCs are and broke the door. A change of perspective happened from the

original version to the target one. The message was not important in this case and in Spanish the translated version might sound funnier.

In next example, number 3 of this last chart, the descriptive *maricón* is omitted. The speaker is using this descriptive to humiliate the person they are talking about and leaving it out in the translation leads to the loss of this humiliation.

In the examples 4, 9 and 11 we find different appositions that have been omitted in the target speech. In example 4, the word is *papo*, which *Collins Dictionary* defines, tagged as vulgar, as “vagina”. In 9, *mana* is left out. This is a contraction of the word *hermana*, which means *sister*, commonly used in Latin-America. Lastly, in example 11, the word *puchi*² is omitted.

Going back to the first example of this chart, we find here a cultural reference:

1.	1x07	8:24	Don't be getting' all “ <i>Amistad</i> ” on me, Chapman.	No te pongas en plan buenecita.
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Amistad is a film by Steven Spielberg released on 1997. This element would not be recognized by the target viewer of this series and the speaker was not a Hispanic inmate, therefore I find the translation suitable. The same idea matches example 10:

10.	3x13	12:38	<i>Basta.</i>	Capichi?
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The speaker here is not Hispanic either and the context conforms to the context since there had been a previous reference to the film saga *The Godfather*, and *capichi* sounds more Italian to a Spanish speaker than *basta*.

² It has not been possible to find a definition of this word in a reliable source.

The last two items we want to look through are examples 12 and 13. These two examples on the original version are of an American speaker talking to a Hispanic one, hence the message needs a change in order to make sense:

12.	4x05	50:22	You <i>habla</i> English?	¿Eres mudo?
13.	4x11	45:40	Sorry, <i>no comprendo</i> .	Lo siento, no te oigo.

The context in example 12 is a Hispanic man who is not answering the questions of an officer, therefore the officer decides to use his little knowledge of Spanish to try to communicate. In the target version that is not possible since Spanish is the main language. Thereupon, the solution the translator adopted, which was the modulation technique, fits well the context and works perfectly. The same happens in example 13, where an inmate is trying to talk to an officer through a thick glass. Naturally, in the Spanish version, the officer can understand the inmate, so it would not have been a good idea to translate it literally and modulation works well also here.

5. Findings

The main objectives of this case study were three: finding if there was a tendency in the translation of hispanicisms, finding if the Hispanic identity was lost and finding if the translated version reached the viewers in the same way the original version did.

Regarding the first of them, to find if there was a tendency in the translation of hispanicisms, it could be said, following the analysis above, that the tendency is to opt for a literal translation. However, it is not always the technique used. There are times that it does not work because of the context or because it is a word or phrase that is not used in the target culture. Nevertheless, finding that in the majority of examples (120 out of 166) the technique used was a literal translation allows us to affirm that the tendency is in fact the use of this technique, or at least we can affirm so for the object of our analysis. It would be interesting to continue this line of research comparing this analysis with another in which the linguistic situation is the same. That is to say, it would be of

interest to analyze another series in English where Spanish appears as a second language and the way that it has been treated in the translation into Spanish. After having that analysis, which would be very similar from this one, comparing both of them could give us a closer approach to the real tendency when this phenomenon appears.

Finding if the Hispanic identity was lost in the target version was also one of the objectives at the start of this analysis. At this point, we can confirm our hypothesis. The characters in the Spanish version are not identified as Hispanic the same way they were in the original version. Their identity is not equally strong in both versions. Not only because the hispanicisms they used are not reflected in the translation, but also because their dubbing actors and actresses do not have a Hispanic accent. This leads to a different perception of the community in one version and another. The idea of the creators of a strong Hispanic community is lost almost completely. It would also be interesting to find if this happens in other series. The same way that we proposed to compare two different analysis to find if the tendency for a literal translation was common, it could be done to figure out if the identity is lost in others series as well as in this one. It would also be of interest to find if the Hispanic identity is lost in the translation into other languages or not.

Finally, we wanted to find if the performance of the translation was adequate and if the Spanish viewers had the same reception of contents as the viewers from the original version. For this purpose, we would have liked to elaborate a survey that included questions related to the loss of identity. In fact, there would have been two surveys: one for viewers of the series in original version and one for viewers of the target version. We could have included questions that addressed the feelings they had after viewing the series about the Hispanic community and if their opinion is the same we have after completing this analysis. Also, we would have included questions about their satisfaction with the dubbing and how they liked the series. This would have allowed us to solve the doubt we had. However, we did not have time to do so and, therefore, we cannot give a proper statement of this objective.

It is important to highlight that the Netflix service does not offer the best fees for the translation of their series. Therefore, we can imagine that the result is not the best when a translator earns a low rate for a great amount of work. In addition, the difficulty that lies on translating a second language in the original that is the main language of the target is large. This is because when a foreign word appears in a speech it is automatically received as something exotic, however when they are the same language, making it sound exotic is more difficult. Furthermore, the restriction of space and lip synch are another difficulty. And we cannot forget that in audiovisual translation the translator does not always have the last word, even though it should be that way. Words or phrases are commonly changed in the revision process or even once they are dubbing.

In general, the performance of this case study has been fulfilling and pleasing. Spending so much time and effort in viewing the series and performing the literature review was worth once the analysis was finished. In addition, we have been able to accomplish two out of the three objectives we had at the beginning of this analysis and could have reached the three of them if we had had more time.

Regarding these findings, we can finally conclude that the translation of hispanicisms in the series *Orange is the New Black* is unsatisfactory due to multiple factors. However, little can be done to improve its quality because of the difficulties that lie on the translation of hispanicisms into Spanish.

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7. Annex 1: no changes

	EPISODE	MINUTE	ENGLISH	SPANISH
1.	1x02	30:20	Spanish ladies are calling you “ <i>La Llorona</i> ”, the wailing lady.	Las hispanas te llaman La Llorona, ¿lo sabías?
2.	1x05	11:01	Ah! <i>Sucio!</i> Get your <i>caqui</i> fingers off me. <i>Dios mío!</i>	¡Ay! ¡Sucio! Aparta esos dedos llenos de mierda. ¡Dios mío!
3.	1x06	14:27	That <i>reggaetón</i> shit gives me a headache.	Porque el reggaetón es una mierda y me cansa.
4.	1x06	20:33	What, “Vote for Flaca, <i>puta</i> ’s full of <i>caca</i> ”?	Y dirás: “Vota a Flaca, la puta llena de caca”.
5.	1x06	39:24	Fuck pizza, we’re gonna have Tuesday <i>tacos</i> . <i>Tacos</i> , <i>burritos</i> , hot salsa and everything!	¡A la mierda la pizza! Los martes tendremos tacos. Tacos, burritos... y todo con salsa picante.
6.	1x07	5:36	<i>Silencio</i> , Mr. Healy.	Silencio, señor Healy.
7.	1x07	5:58	Sometimes... <i>yo necesito</i> two pillows. For ergonomics.	A veces... yo necesito dos almohadas. Por la ergonomía.
8.	1x07	32:19	But if you get some <i>puta</i> pregnant, <i>te corto la pinga y te la meto por el culo</i> .	Pero si la dejas embarazada te corto la pinga y te la meto por el culo.
9.	1x08	14:00	You know, for my son, they told me to play with my <i>chichitas</i> .	Pues cuando nació mi hijo me dijeron que jugara con mis chichitas.
10.	1x08	25:33	<i>Está bien</i> , okay? Come on, <i>mama</i> . Almost there.	Está bien, ¿vale? Venga, niña. Ya casi estamos.
11.	1x08	56:36	Some <i>blanca</i> guesser bitch won the Twix.	Alguna zorra blanca ha Ganado la porra del Twix.
12.	1x09	4:27	My aunt was a <i>santera</i> .	Mi tía era santera.
13.	1x09	5:03	And that’s gonna have to do it because I don’t have any <i>angelica</i> or <i>gris-gris</i> oil.	Eso tendrá que servir porque no tengo ni aceite de angélica ni de gris-gris.

14.	1x09	5:54	<i>Niña</i> , where's my Snickers?	Niña, ¿y mis chokolatinas?
15.	1x09	34:00	Serves you right for drinking some stupid potion from some half-assed <i>santera</i> .	Te está bien empleado por beber la poción que te da una santera de mierda.
16.	1x09	52:40	I'm sorry you feeling like shit, <i>chica</i> , but I had to do it.	Siento que te encuentres fatal, chica, pero tenía que hacerlo.
17.	1x09	53:03	Don't worry, <i>nena</i> . We'll figure something out.	Tranquila, nena. Algo se nos ocurrirá.
18.	1x11	03:00	He's talking about a fake <i>abuela</i> who's really sick	Se refiere a una abuela falsa que está enferma de verdad.
19.	1x11	03:03	Then fake <i>abuela</i> fake dies.	Después la abuela falsa se muere.
20.	1x13	18:22	All of us in the kitchen making <i>tamales</i> . Almost feels like Christmas at home.	Estamos todas en la cocina haciendo tamales, es casi como la Navidad en casa.
21.	1x13	18:39	My mother hit him with a brick when he messed with my niece once. <i>Le rompió su pómulo</i> .	Una vez mi madre le dio un ladrillazo cuando tocó a mi sobrina. Le rompió su pómulo.
22.	1x13	27:02	Yeah, yeah, yeah, <i>mira</i> . I got four kids, I know every trick there is.	Sí, sí, sí, mira. Tengo cuatro hijos, me sé todos los trucos.
23.	1x13	27:19	<i>Vamos</i> , let's go.	Vamos, andando.
24.	2x01	20:16	Excuse me, <i>Carmen Sandiego</i> .	Ay, perdona, Carmen Sandiego.
25.	2x01	24:48	He was our prize, <i>pendeja</i> .	Era nuestro premio, pendeja.
26.	2x01	27:04	Keep them blue eyes on the floor, <i>chica</i> .	No quites esos ojos azules del suelo, chica.
27.	2x02	7:39	Daya, <i>ven</i> , I've got something for you.	Daya, ven, tengo algo para ti.
28.	2x02	7:47	It should. Drink up, <i>mami</i> .	En teoría. Bébetelo, mami.
29.	2x02	8:28	I didn't get me a belly full of stretch marks to be no fucking <i>tía</i> .	Yo no tengo la tripa llena de estrías para ser su puta tía.

30.	2x03	23:39	Ay, <i>Dios mío</i> . Here, I'll tell myself.	Ay, Dios mío. Toma, ya se lo digo yo.
31.	2x03	23:50	Yeah, well, I'd give my left tit for a <i>piña colada</i> and a smoke.	Claro, y yo daría mi teta izquierda por una piña colada y un cigarrillo.
32.	2x03	40:39	Best <i>salsa</i> in New York.	La mejor salsa de Nueva York.
33.	2x03	54:49	<i>Gracias</i> .	Gracias.
34.	2x05	15:09	Is that what you call that place with fountains of <i>caca</i> ?	¿Así llama usted a un sitio con fuentes de caca?
35.	2x05	38:48	Bullshit, <i>mama</i> !	¡Put a mentira, mamá!
36.	2x05	46:45	Two boys are with their <i>tía</i> .	Los dos chicos viven con su tía.
37.	2x05	47:25	Look, my <i>tía</i> says that it doesn't matter if you're praying to a giant cross or to a itty bitty stick.	Mi tía dice que da lo mismo que le reces a una cruz gigante o a un palito de nada.
38.	2x06	2:27	That's because you look like <i>Sofía Vergara</i> .	Porque tú te pareces a Sofía Vergara.
39.	2x06	4:09	<i>Mamita</i> , can you get another bag of flour?	Mamita, ¿me traes otro paquete de harina?
40.	2x07	14:04	Buch of <i>Latinas</i> can't make decent rice and beans.	Latinas y no saben preparar un arroz con frijoles decente.
41.	2x07	14:14	The shit that comes in boxes, it tastes like my <i>abuela</i> ashes.	Esta sabe como las cenizas de mi abuela.
42.	2x07	15:08	<i>Suficiente</i> , everyone! We got hungry people out there. <i>Vamos</i> !	¡Suficiente, chicas! La gente tiene hambre. ¡Vamos!
43.	2x07	23:19	I think you forgot how blackmail works, <i>papi</i> .	¿Se te ha olvidado como funciona el chantaje, papi?
44.	2x07	29:49	It's called grammar, <i>tonta</i> .	Se llama gramática, tonta.
45.	2x07	47:25	I want <i>cilantro</i> . You can grow that in the garden, right?	Quiero cilantro. Puedes plantarlo en el invernadero.
46.	2x08	24:56	Then be like, "Peace, <i>abuelita</i> !"	Y luego: "¡Paz, abuelita!"

47.	2x08	36:08	Oh, Blanca, Blanca, I got that. I got that. <i>Dámelo.</i>	Eh, Blanca, Blanca. Dame eso. Dame. Dámelo.
48.	2x08	43:01	<i>Sick abuela.</i>	Abuela enferma.
49.	2x08	45:03	You've got <i>tres días</i> . That's "three days" in English.	Tienes tres días. Me has oído bien. Tres días.
50.	2x08	45:05	<i>Sí, señora.</i>	Sí, señora.
51.	2x09	48:40	<i>Dios mío.</i> You know what? Go!	Dios mío. ¿Sabeis qué? Largo.
52.	2x11	24:53	Another fuking <i>barrio</i> baby.	Será otro puto niño del barrio.
53.	2x12	35:41	I'm gonna come home finally, my baby'll be in the first grade calling some other <i>puta</i> "mommy".	Cuando vuelva a mi casa estará en primero y llamará a alguna otra puta "mami".
54.	2x13	37:06	I knew that skinny <i>puta</i> was pulling some shit.	Sabía que esa puta esmirriada se traía algo entre manos.
55.	2x13	38:16	Ay, <i>mama</i> , you dind't think this one through.	Ay, mamá, no lo has pensado bien.
56.	3x01	11:24	My <i>tía</i> , she moved back into the city.	Mi tía se ha vuelto a mudar a la ciudad.
57.	3x01	11:37	<i>Mira</i> , Blanca!	Mira, ¡Blanca!
58.	3x01	14:34	<i>Mentirosa.</i>	Mentirosa.
59.	3x01	30:10	You're gonna have to learn these soon too, <i>hermano</i> .	Te los tendrás que aprender pronto, hermano.
60.	3x01	35:02	I'm sorry, <i>papi</i> .	Lo siento, papi.
61.	3x01	36:57	I'm gonna be a <i>tía</i> !	¡Voy a ser tía!
62.	3x01	39:49	You have the prettiest <i>bebecita</i> here, after mine.	Tienes a la bebecita más guapa después de mi niña.
63.	3x01	40:41	Ay, <i>chica</i> , you got a little something on your shirt there.	Ay, chica, tienes algo en la ropa.
64.	3x01	49:48	Yadriel! Yadriel! <i>Coño</i> ! Yadriel!	¡Yadriel! ¡Yadriel! ¡Coño! ¡Yadriel!
65.	3x02	2:32	Ay, Dios. We're all <i>gonna</i> get them.	Ay, Dios. Nos las van a pegar.
66.	3x02	19:03	Good fucking question. <i>Dame</i> .	Buena pregunta. Dame.

67.	3x02	20:21	<i>Abuela</i> is too old and César's guaranteed to fuck up.	La abuela es demasiado mayor y César sabes que la cagará.
68.	3x02	38:10	Baby daddy! <i>Qué pasó?</i>	¡El papaíto! ¿Qué pasó?
69.	3x02	42:29	Eat your French fries, <i>puto</i> .	Cómete las patatas fritas, puto.
70.	3x02	42:34	<i>Pero</i> listen to you.	Pero las he hecho yo.
71.	3x02	52:03	What? You bang her and you don't know her <i>quinceañera</i> story?	¿Te la tiras pero no sabes la historia de su fiesta de quinceañera?
72.	3x02	52:47	It's got a lot of good luck. <i>Buena suerte</i> .	Trae Buena suerte. Buena suerte.
73.	3x02	53:03	<i>Salud!</i>	¡Salud!
74.	3x05	6:07	Go count with the others. <i>Vamos!</i>	Ve a contar con las demás. ¡Vamos!
75.	3x05	15:53	<i>Santería</i> is some serious shit.	La santería es algo muy serio.
76.	3x05	15:56	You start messing around, you piss off the <i>orishas</i> !	Como hagas tonterías vas a cabrear a los orishas.
77.	3x05	15:57	<i>Mira</i> , I... I don't need that on me.	Mira, yo... no quiero eso sobre mi consciencia.
78.	3x05	21:14	And then, your holy <i>abuela</i> , you know, she hookin' up with some old dude that she met in tai chi.	Y además, la santa de tu abuela, pues está saliendo con un viejo que conoció en tai chi.
79.	3x05	21:55	Sometimes love ain't stronger than <i>débil</i> . That guy was a bitch!	A veces el amor no es fuerte, sino débil. Ese tío era un imbécil.
80.	3x06	22:47	<i>Ay, tonta</i> , your mother never taught you how to reheat dinner rolls?	Ay, tonta, ¿tu madre nunca te enseñó a recalentar panecillos?
81.	3x06	22:55	<i>Mira</i> , I told you that you needed to clean these steams between every meal.	Mira, te dije que tenías que limpiar las ollas entre comida y comida.
82.	3x07	49:26	<i>Carajo!</i> Fuck me!	¡Carajo! ¡Me cago en la puta!
83.	3x09	26:34	She fucked with you being able to see your kid, <i>mama</i> .	Te ha jodido y no vas a ver a tu hijo, mamá.

84.	3x10	17:39	Coño, nobody's gonna choose the bus because that's normal for everybody?	Coño, ¿no vais a decir ninguna lo del autobús porque os parece normal?
85.	3x10	20:33	He said it was all Michael. <i>El pendejito ese!</i> It was all him.	Me dijo que había sido Michael. ¡El pendejito ese! ¡Fue cosa suya!
86.	3x12	1:35	I know, <i>mami</i> . But you have to relax.	Ya, mami, ya lo sé. Te tienes que relajar.
87.	3x12	2:27	<i>La china</i> found it on the bottom shelf in commissary.	La china la ha encontrado en la estantería de abajo del economato.
88.	3x12	2:50	You're doing good, <i>mami</i> , that's good.	Lo estás haciendo bien, mami, eso es.
89.	3x12	12_31	<i>Óyeme</i> , you little brat.	Óyeme, mocosa.
90.	3x12	28:20	Okay, come on, <i>mija</i> .	Vale, vamos, mija.
91.	3x12	51:23	I'm an <i>abuela</i> now.	Ahora soy abuela.
92.	4x01	25:02	Who's <i>la jefa</i> ?	¿Quién es la jefa?
93.	4x01	50:41	After you, <i>jefa</i> .	Después de ti, jefa.
94.	4x02	11:10	These <i>cundangos</i> think they're gonna run our city?	¿Esos cundangos piensan que dirigirán nuestra ciudad?
95.	4x02	11:13	<i>Patria para siempre</i> .	Patria para siempre.
96.	4x02	14:31	Listen, <i>papi</i> , I need you to do something for me, all right?	Escucha, papi, necesito que me hagas un favor.
97.	4x02	17:13	These <i>cocolos</i> all over the ball like it's a free sandwich.	Esos cocolos van detrás de la pelota como si fuera un bocadillo.
98.	4x02	17:15	<i>Cocolos?</i> For real?	¿Cocolos? ¿En serio?
99.	4x02	17:20	I bet you got cousins darker than they are, <i>pana</i> .	Seguro que tienes primos más oscuros que esos, pana.
100.	4x02	19:31	<i>Pero</i> , but for three days, I felt like I had bugs all over me.	Pero estuve tres días sintiendo que tenía bichos por todo el cuerpo.
101.	4x02	19:37	María's friend. <i>Qué hay?</i>	Amiga de María. ¿Qué hay?
102.	4x02	20:24	¿ <i>Qué?</i> What? I'm being friendly!	¿Qué? ¿Qué? Solo soy simpático.
103.	4x02	20:47	They all front like " <i>La patria</i> ", but all	La fachada es: "ah, la patria", pero en

			they really do is sell drugs and drink Presidente, then complain about “Presidente doesn’t taste the same as back now”.	realidad lo único que hacen es vender droga y beber Presidente, para luego quejarse de que la cerveza no sabe igual que en casa.
104.	4x02	20:58	Why can’t he just run a <i>bodega</i> or something?	¿Por qué no puede poner una bodega o algo así?
105.	4x02	21:12	It’s that Mexican <i>papi chulo</i> that hangs out next to school.	Es el papi chulo mexicano que se pasa por el instituto.
106.	4x02	46:45	There’s more of us every day, fucking <i>pendeja</i> .	Somos cada vez más, puta pendeja.
107.	4x02	48:07	Is that what that <i>cabrón</i> is telling you?	¿Eso te ha dicho ese cabrón?
108.	4x02	48:33	My baby girl is taking <i>cholo</i> dick.	A mi niña se la folla una polla de cholo.
109.	4x02	57:25	<i>Capicúa</i> , bitches	Capicúa, zorras.
110.	4x03	49:51	I know what it is, <i>pendeja</i> .	Ya sé lo que es, pendeja.
111.	4x04	37:05	<i>Mira</i> , you gotta save your kids.	Mira, tienes que salvar a tus hijos.
112.	4x04	37:15	You gonna roll over, like a <i>pendeja</i> ?	¿te darás por vencida? ¿Como una pendeja?
113.	4x04	37:24	<i>Mira</i> , clean that fucking pan, ‘cause I got a life too, you know?	Mira, friega esa sartén. Yo también tengo mi vida.
114.	4x04	51:55	‘Cause she’s all about, like, upward mobility and <i>la raza</i> .	Se preocupa por prosperar en la sociedad y por la raza.
115.	4x05	50:28	Yo, <i>amigo</i> !	¡Eh, amigo!
116.	4x06	52:53	So get back down there and tell your <i>muchachas</i> how poor choices can ruin a life.	Ahora sal al patio y diles a tus muchachas como una mala decisión te destruye la vida.
117.	4x08	15:39	Thanks, <i>jefa</i> .	Gracias, jefa.
118.	4x09	50:27	Call me all the Spanish names you want, <i>mami</i> .	Desafíame lo que quieras, mami.

119.	4x12	10:03	No, you ain't got time for jokes, <i>estúpida</i> .	No hay tiempo para chistes, estúpida.
120.	4x12	45:11	Respect your elders and get the fuck out. ¡Vamos!	Respetad a los mayores y largaos de una puta vez. ¡Vamos!

8. Annex 2: syntactic and morphologic changes

	EPISODE	MINUTE	ENGLISH	SPANISH
1.	1x04	32:11	Oh, wow, <i>blanca</i> .	Venga ya, blanquita.
2.	1x08	13:54	Here, had to haggle with <i>las negritas</i> , but I got it.	Toma, tuve que negociar con las negras, pero lo he conseguido.
3.	1x08	24:07	Y'all are like a <i>novela</i> . You know that, right?	Parecéis de una telenovela, ¿sabes?
4.	1x10	17:11	Those are the breaks, <i>papa</i> .	Así son las cosas, papi.
5.	1x12	17:08	I mean she's keeping the ghetto cleaner that a nun's <i>chocha</i> , <i>mira</i> .	Esa tiene el ghetto más limpio que el chocho de una monja.
6.	1x13	18:48	My daughter's with my cousin at some <i>marimacha</i> collective she's part of.	Mi hija está con mi prima en una especie de asociación de marimachas.
7.	1x13	19:11	Funny, <i>cabrona</i> .	Qué graciosa, la cabrona.
8.	2x13	16:28	<i>Mama</i> , please.	Ay, mamita, por favor.
9.	2x13	16:30	You wanna take a break? <i>Ven</i> .	¿Quieres descansar? Venga.
10.	3x05	17:12	So, I'm supposed to put on that <i>feo</i> hair net and scrop pots and pans everyday because it's gelling?	¿Y tengo que ponerme esa redecilla tan fea y fregar sartenes y ollas para seguir de puta madre?
11.	3x13	13:07	And think of all that <i>potarro</i> tang I'm wasting.	Y piensa en el dulce olor a potorro que desperdicias.
12.	3x13	26:09	Except I got punch in the <i>chocha</i> .	Pues como un puñetazo en el chocho.
13.	4x02	20:22	What is your problem? <i>Tú ta pasao!</i>	¿Dé qué vas? ¡Te has pasado!

14.	4x02	44:51	Man, a thousand new inmates and the only Mexicans are <i>campesinos</i> from Fresno.	Tía, llegan mil internas nuevas y las únicas mexicanas son campesinas de Fresno.
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9. Annex 3: pragmatic and semantic changes

	EPISODE	MINUTE	ENGLISH	SPANISH
1.	1x05	11:01	Ah! <i>Sucio!</i> Get your <i>caqui</i> fingers off me. <i>Dios mío!</i>	¡Ay! ¡Sucio! Aparta esos dedos llenos de mierda. ¡Dios mío!
2.	1x05	25:28	Yo, Spanish <i>mamis</i> got something going on.	Las hispanas están tramando algo.
3.	1x08	13:50	Just keep walking, <i>mami</i> .	Tú sigue andando, niña.
4.	1x08	25:33	<i>Está bien</i> , okay? Come on, <i>mama</i> . Almost there.	Está bien, ¿vale? Venga, niña. Ya casi estamos.
5.	1x11	02:55	<i>Mama</i> Lourdes?	¿La abuela Lourdes?
6.	1x11	2:56	Ay, <i>Mama</i> Lourdes is so mean she's gonna outlive all of us.	Ay, la abuela Lourdes es tan mala que nos va a sobrevivir a todos.
7.	1x13	25:55	She may have fed a <i>quinceañera</i> or two, but this will catch up with her soon enough.	Es posible que haya organizado un par de comuniones, pero esto pronto se le quedará grande.
8.	2x01	29:56	Get on that floor, make like you one giant, blonde crumb and grab yourself a fine <i>carachara</i> now.	Siéntate en el suelo, hazte pasar por una miga de pan rubia y coge una buena cucaracha ahora.
9.	2x05	2:46	- <i>Méteelo por la creta, puta.</i> -What the fuck you call me?	-Méteelo por donde te quepa, puta. -¿Qué cojones me has llamado?
10.	2x07	47:31	Some <i>padrón</i> peppers?	Y chiles picantes.
11.	3x01	4:36	We should just bring back all this <i>Cinco de Mayo</i> .	Deberíamos llevarnos estos chismes de fiestas mexicanas.
12.	3x02	1:27	And I haven't even been putting 'em near nobody's <i>cha-cha</i> .	Y ni siquiera me he acercado a la colita de nadie.

13.	3x05	5:39	Look, nobody here is applying to the new job, <i>comprende</i> ?	Escuchad, aquí no va a pedir nadie el puesto Nuevo, ¿entendéis?
14.	3x05	16:57	Yeah, but this time there won't be an audience, so they won't get all, like, PC, and give it to that fat <i>mayate</i> so she don't get all sad.	Sí, pero esta vez no habrá público, no se pondrán políticamente correctos ni elegirán a esa maricona para que no se ponga triste.
15.	3x12	1:42	<i>Aquí</i> , put this behind her back.	Toma, ponle esto en la espalda.
16.	3x12	1:45	<i>Bebé</i> .	Cielo.
17.	4x02	2:03	It's like a fucking <i>carnaval</i> out there.	Eso es como una puta feria.
18.	4x08	25:40	<i>Pa' fuera</i> .	Ala, fuera.
19.	4x09	30:43	I gotta shower every day or I get sticky between my <i>tetas</i> .	Yo necesito ducharme todos los días. Se me pone pegajoso el canalillo.

10. Annex 4: drastic changes

	EPISODE	MINUTE	ENGLISH	SPANISH
1.	1x07	8:24	Don't be getting' all "Amistad" on me, Chapman.	No te pongas en plan buenecita.
2.	1x07	53:12	Fucking <i>Dios</i> .	A la mierda la puerta.
3.	1x08	13:44	That <i>maricón</i> wouldn't know labor if that baby popped out and slapped him in the fucking face.	No reconocería un parto ni aunque saliera el bebé y le diera un bofetón.
4.	1x10	3:49	And then I heard it was a prison guard slipping into my <i>Daya, papo</i> .	Después me enteré de que era un trabajador de la cárcel el que se la metía a mi Daya.
5.	2x02	16:11	Nah, a few weeks ago, Gloria said the <i>roja</i> could eat.	No, Gloria dijo que Red podía comer.
6.	3x03	5:45	Ay, <i>Dios</i> . What do you mean?	¿Qué quieres decir?
7.	3x06	15:30	<i>La Red</i> says it's in the back.	Red dice que está congelada.
8.	3x10	17:37	<i>Pero</i> you seen Blanca on one of her bad days.	¿Has visto cómo se pone Blanca cuando tiene un día malo?

9.	3x10	20:49	I miss him, <i>mana</i> .	Le echo de menos.
10.	3x13	12:38	<i>Basta.</i>	Capichi?
11.	4x01	18:36	<i>Sí, puchi.</i>	Sí.
12.	4x05	50:22	You <i>habla</i> English?	¿Eres mudo?
13.	4x11	45:40	Sorry, <i>no</i> <i>comprendo.</i>	Lo siento, no te oigo.